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MARS AND VENUS BOUND BY CUPID
BY PAUL VERONESE

EDWARD ROBINSON

DIRECTOR OF THE MUSEUM

AT a meeting of the Board of Trustees, held Monday, October 31st, Edward Robinson, LL.D., was unanimously elected Director of the Museum.

AN EDITORIAL IN THE NEW YORK EVENING POST, NOVEMBER 1, 1910

MR. EDWARD ROBINSON'S accession to the directorship of The Metropolitan Museum is the natural result of his intelligent service in that institution, as first lieutenant under Sir Purdon Clarke, and will give general satisfaction.

In addition to his special attainments, which won him reputation with scholars while he was in the administration of the Boston Museum of Fine Arts, Mr. Robinson has the personal qualities requisite in his new position at the Metropolitan. He has, for example, the artistic conscientiousness which would make him insist upon exhibits being absolutely authentic, or, if not, labeled for exactly what they are. This scientific love of truth has, of course, been a ruling passion in the Metropolitan during recent years, but the intrusion of a different spirit has always to be guarded against, and we may be sure that it will be totally barred out while Mr. Robinson is Director. For the rest, we are confident that he will bring to his new duties the most enlightened conceptions of Museum administration, and especially that he will do everything possible to make the art treasures of the Metropolitan fully available in the education of the popular taste.

AN EDITORIAL IN THE NEW YORK TRIBUNE, NOVEMBER 2, 1910

SATISFACTION must everywhere be felt in the appointment of Mr. Edward Robinson to the directorship of The Metropolitan Museum of Art. It is emphatically a case of the right man in the right place. His high abilities were known long ago to observers of his work at the Boston Museum and they have left a deeper impression since he came

to the Metropolitan as assistant director. As the acting head of the Museum for the last year he has conclusively demonstrated that the ideal thing to do was to make his administration permanent. Trained as an archæologist, he has won his repute largely through the scholarship and taste marking his dealings with classical art, but he has never been betrayed into the pedantry of the one-sided specialist. It is his breadth of mind, above all things, that gives solid significance to his entrance into a larger sphere of usefulness.

The character desirable in the director of an art museum is a favorite subject of critical speculation, and the trend toward a more or less "scientific" study of his problems has developed in many quarters the view that the perfectly balanced official may be gradually molded into shape by judicious discipline. There is much that is plausible in this hypothesis, but the inexorable fact remains that the best directors are born, not made. Any dullard may master routine, but it takes a personality to raise the administration of a museum to the plane of an artistic profession. Such a man may make his occasional mistakes, as witness Dr. Bode and his ineffable wax bust; but that only proves that he is a human being and not an automaton. The Berlin director's obstinacy in error must be deplored, but no one having the smallest appreciation of what modern connoisseurship means can fail to yield a cordial meed of admiration and gratitude to him for the weighty services he has rendered to lovers and students of art.

Mr. Robinson, like Dr. Bode, has the courage of his opinions, but in his work at the Museum he has never disclosed any leaning toward the dogma of papal infallibility, and we fancy that his temperament of the scholar will always save him from such a lapse as that to which allusion has just been made. It will aid him, too, in carrying on that admirably dispassionate policy which he has already made familiar, giving due consideration to each of the many departments in the Museum, never slighting or exalting a single one of them. Purchases recently made have shown that American art is as hospitably

received at the Museum as any other. We have had exhibitions there of the works of St. Gaudens and Whistler, and at this moment another is in preparation looking to the illustration of the art of Winslow Homer. In these enterprises Mr. Robin-

son's sympathy has been an important factor and it is to be reckoned with in the future. But in judging that future from his record in the past we may feel sure that his administration will be determined not by sentimental views of an easy complaisance toward a short-sighted patriotism but by the true catholicity of a mind open to all that is really good. The Museum is for the old and modern masters of paintings and sculpture in all schools; it is for the craftsmen of all times and places. With extraordinary rapidity the mass of its

treasures is being so increased and strengthened that it will not be long before the Metropolitan is the equal of any European museum save as regards those outstanding masterpieces of certain schools which can never be found again in the market. It is



EDWARD ROBINSON, LL.D.

son's sympathy has been an important factor and it is to be reckoned with in the future. But in judging that future from his record in the past we may feel sure that his administration will be determined not by sentimental views of an easy complaisance toward a short-sighted patriotism but by the true catholicity of a mind open to all that is really good. The Museum is for the old and modern masters of paintings and sculpture in all schools; it is for the craftsmen of all times and places. With extraordinary rapidity the mass of its

good to know that at this important stage in its history the Museum directorship is so well filled.

MEMORIAL EXHIBITION OF WORKS BY WINSLOW HOMER

THE President of the Museum has appointed the following Committee of Arrangements for the Memorial Exhibition of the works of Winslow Homer: John W. Alexander, Chairman; Edwin H. Blashfield, Bryson

Burroughs, W. M. Chase, Kenyon Cox, T. W. Dewing, Daniel C. French, Charles W. Gould, George A. Hearn, Charles S. Homer, Samuel Isham, Roland F. Knoedler, Will H. Low, F. D. Millet, Edward Robinson, J. Alden Weir.

The exhibition will open early in February and will be held in Gallery 20 on the second floor of the building, which now contains paintings of the British School.

WINSLOW HOMER: EARLY CRITICISMS

IN comparison with Mr. Kenyon Cox's estimate of Winslow Homer's accomplishment in art, it becomes of interest to turn the leaves of Harper's Weekly for 1861-65 and so to see the first sketches of "our most original artist." The subjects—Songs of the War, News from the War, Thanksgiving in Camp—suggest the character of the work, which varies little in kind from that of Thomas Nast or Theodore Davis. Making all due allowance for the crudeness of the reproduction, we find it hard to read genius into any of these sketches. Mr. Homer had not yet come into his own. They do, however, illustrate well what a recent critic of Mr. Homer noted, his intense interest in the "human problem." They deal less with manœuvres of armies than with the joys or sorrows, the gay enjoyment or the grim endurance of the individual soldier.

How rapidly Mr. Homer's ability developed and with what strides he gained favor both here and abroad may be shown by extracts from Henry T. Tuckerman's Book of the Artists, published in New York in 1867, which read as follows:

"At the late Fine Arts Exhibitions in Antwerp and Brussels, several landscapes by American painters attracted much attention. The American Minister at Belgium, Mr. Sandford, writes that an artist of Brussels of much merit and celebrity, declared the works of our artists there exhibited to be among the most characteristic of the kind ever brought to that city, and that admiring crowds were gathered around them at all hours. . . .

"No one is likely to mistake an American landscape for the landscape of any other country. It bears its nationality upon its face willingly.

"Winslow Homer's strongly defined war-sketches are examined with much curiosity, especially the well-known canvas, Prisoners from the Front.

"Homer's Prisoners from the Front, an actual scene in the War for the Union, has attracted more attention, and, with the exception of some inadequacy in color, won more praise than any *genre* picture by a native hand that has appeared of late years."

Twelve years later, after such pictures as Snap the Whip, The Village School, Cotton Pickers, and A Visit from the Mistress had appeared, and after Homer had twice been represented in a Paris International Exposition, the Art Journal published in London reproduced Homer's Watermelon Eaters and commented thus on the artist:

"Mr. Homer can see and lay hold of the essentials and he paints his own thoughts—not other people's. It is not strange, therefore, that almost from the outset of his career as a painter, his works have compelled the attention of the public. They reveal on the part of the artist an ability to grasp dominant characteristics and to reproduce specific expressions of scenes and sitters; and for this reason it is that no two of Mr. Homer's pictures look alike. His negro studies, brought from Virginia, are in several respects—in their total freedom from conventionalism and mannerism, in their strong look of life, and in their sensitive feeling for character—the most successful things of the kind that America has yet produced."

In the same year Mr. Homer contributed to the Exhibition of the National Academy of Design three pictures, which called forth from the Editor's Table of Appleton's Journal this prediction:

"In three pictures this year there are more reach and fullness of purpose than in his recent works, and they indicate unmistakably, we think, that when conditions all unite favorably Mr. Homer will produce a truly great American painting.

The elements are all within him; they are simply to be adequately mastered and grouped."

These words of high appreciation and confidence become doubly interesting when we remember that they were written before

Mr. Homer had produced the works by virtue of which he is called a painter of the sea. To us he stands for much more than to his earlier critics, for a matchless interpreter of the language of the sea.

W. E. H.



CHINESE PORCELAINS

RECENT ADDITIONS TO THE MORGAN
COLLECTION

S EVEN new cabinets of important additions to Mr. J. Pierpont Morgan's collection of Chinese porcelains have been placed in Gallery 6, Section D. The cases added occupy the central longitudinal line of the room (now divided into four aisles), and these cases are lettered, in the sequence of the first catalogue, O, P, Q, R, S, T, and U, from west to east. The objects within them do not yet bear numbers, pending the completion of the second volume of Mr. Morgan's catalogue, which is in preparation.

The cabinets hold 135 of the notable examples purchased by Mr. Morgan since the first volume of the catalogue was issued. We are awaiting the completion of a dozen more of these cases, which are needed for the adequate installation of the remainder of Mr. Morgan's acquisitions from the large Marsden J. Perry collection, the Graves and Dana collections, and elsewhere. During the coming spring the collection will be shown in its entirety, and its comprehensive character in the matchless old Chinese pieces which Mr. Morgan has assembled may be studied.

In Case O, containing early Ming potteries, may be noted a heavy, reticulated, double vase of the fourteenth century, and a beautifully modeled statuette of Kuan-yin, goddess of mercy. This statuette, which is here illustrated, is the only piece known giving the day of its manufacture. On a rock base of purple-blue the deity is seated, wearing her tiara and an elaborate chain of beads and jewels, and draped about the shoulders in a turquoise-blue mantle, slightly crackled. Above the imperial yellow skirt is an aubergine girdle. Across the back of the mantle under the glaze is an inscription in black Oriental characters which tells us that the piece was made on the first day of the first moon (New Year) in the tenth year of the Emperor Hung-Chih (1498). The double vase has an added, if incidental, interest in that its base, from which it was long parted,

has been recovered. The vase came from Mr. Charles A. Dana's collection, but when in his possession it had no stand. Several years later the original stand, in pottery, came to light in China. Around the body of the vase are ten figures in bold relief, some on horseback, one looking from a temple door; and about the shoulder is festooned a blue and green band from which depend carved lions' heads—the whole in blue, pale green, and aubergine. The interiors of neck and cover are lined with a beautiful light turquoise-blue. On the cover are bands of symbols and a seated figure of Cheou-lau, god of longevity. The stand, or base, repeats the colors of the cover, deep blue and turquoise, and has a lotus-leaf border modeled in the paste.

Case P contains examples of the Yung-chêng and Ch'ien-lung periods. Among the distinguished pieces here are two globular peach bottles, both of Ch'ien-lung. In one the whole decoration is clusters of peaches and branches of flowers, while its companion has pomegranates and the "Buddha's hand" fruit in addition to peaches. A tall Yung-chêng vase here is adorned with dragon medallions in gold and several colors, on a ground of pearl white. Its swelling center recedes in equivalent curves of perfect symmetry toward the neck above and the knee below to a lip and foot each slightly spreading. It has a companion. A pair of reticulated eggshell lanterns, with a beautiful decoration of the "Thousand Flowers," in this attractive case, are supported by engraved and gilded Oriental stands. Among their neighbors are two Ch'ien-lung melon-shape vases and two exquisite Yung-chêng cups which also exhibit the *mille fleurs* motive. Here also is an elaborate double vase in which the interior vase, that revolves but cannot be removed, is adorned with flying butterflies and flowers. The outer vase is embellished with gold on a celadon ground and is cut by eight unusually large oval openings, through which the decorations of the inner vase may be perceived, the oval outlines interrupted by carefully modeled flowers of the four seasons and other floral varieties. It is a Ch'ien-lung product.



KUAN-YIN, GODDESS OF MERCY
HUNG-CHIH, 1498

In Case Q, which holds a collection of K'ang-hsi blue and whites, the central vase, which is the tallest piece in the gallery, is a triple-gourd with an embellishment of flowers, vines, and dragons. It is flanked by two tall club-shape vases. These have on a white ground a decoration of the phoenix resting upon rocks, trees in full leaf and flower, the hawthorn, garden flowers and magnolia, and song birds perched and flying high among the branches; the whole in three shades of blue, with brilliant sapphire prevailing. Here are two of the plum-blossom bottles of K'ang-hsi like the one in the Salting collection at the South Kensington Museum described by Dr. Bushell, of which a few only are known. The blossoms in white on a blue ground cover completely the surfaces of the bottles, and sprays of the wild prunus spring up from the bases.

Case R holds the interesting vases from Moukden, one of which, an imposing Wan-li piece, is here reproduced. It is a colossal beaker with dragon handles on the neck in high relief. Its floriated decoration is in blue and white, with the wood stems and the flower centers in *rouge de fer*. A crescent moon appears high on the neck, under the slightly spreading lip. Another vase of greater rarity is the green one with the figures of immortals and attendants on Buddha. All of these eighteen figures, each $5\frac{1}{4}$ inches in height, are modeled in full relief and enameled in robes of different hues. There is also a tall beaker, an early K'ang-hsi work, with a green body on which four-clawed dragons appear in yellow and aubergine, with other four-clawed dragons at the neck in green, white, and yellow. The shoulder has a border of wild horses, flowers, flying-fish, cloud forms, and other symbols. It is a specimen of great charm. Then we find near by a rare figure of Lu-Hsing, god of rank, which is almost unique among extant figures of this god in that it has a vertical eye in the middle of the forehead. The god, dressed in seagreen and pale yellow robes, richly ornamented in enamels, holds a scepter, and above his black girdle is the *cheou* mark of longevity in the form of a seal.

Case S is devoted to decorated vases in

five and seven colors of the K'ang-hsi period. The matchless beaker in the center is a feature of this cabinet. On a pure white ground are decorations of standing and kneeling figures, officials making gifts to a high functionary, a beautifully painted spotted stag and other emblems of longevity, and great patches of deep green foliage. The depth, richness, and density of the emerald-green tint makes this vase incomparable. The decoration comprises seven colors. It is of early K'ang-hsi date. In this case, too, is a second example of the odd coincidences of porcelain collecting, for here is the companion of the beautiful, inverted pear-shape vase, No. 4 in Case D of the first volume of the catalogue. A third notable piece here is a unique vase, the whole body covered with an intricate repeated decoration of the swastika fret in blue, with white reserve panels adorned with rich sprays of flowers, above and between which are beautiful butterflies in brilliant enamels—the "butterfly vase."

In Case T stands the famous K'ang-hsi black medallion bottle, with eight medallions of different form, circular and leaf-shape, on a white ground. Around the body the black medallions are ornamented with dragons; those on the shoulder are filled with still life and symbols; and the leaf-medallions of the neck are treated in floral designs. Next in importance are two tall black enamel beakers, one of which is covered with trees, flowers, and a great variety of birds. A piece of extraordinary rarity is the green oviform vase with trumpet neck. The richness of the green certainly stamps it as one of the most brilliant of its class. It is a K'ang-hsi production. This case also presents another instance of the completion of a pair, with the companion vase to the green club-shaped vase, No. 809, Case XXXII, of volume one of the catalogue.

Case U presents an aggregation of remarkable vases, all monochromes. Here is the pale blue bottle which challenges all comparison, from the furnace of the great Lang; the gorgeous "Flame vase," of the Graves collection; a fine emerald-green crackle vase; the unique *rose du Barry* bottle of the Dana collection; a flawless



TALL BLUE AND WHITE BEAKER
WAN-LI, 1573-1620

celadon vase signed by the potter who made the proclaimed peach-blooms; examples of the coveted peach-bloom glaze in all its tones; and two small, cone-shaped vases of the Sung period in robin's-egg blue and aubergine from the Graves collection. Among other examples are a pair of camellia-green bottles; a mirror-black vase; a globular, tall-necked bottle in starch-blue; vases of lapis-lazuli-blue and of straw-color; and a superb imperial yellow gourd—perfect specimens all.

This is a case which could not be seen in any other public museum, and it supplements the colors in Case I (i) and Case M. When the collection in its fullness shall

finally be installed it will hold the missing colors, and then the Morgan collection alone will show the range of single-color glazes in Chinese porcelain.

The two large fish-bowls of the east and west ends of the gallery are now balanced by two of corresponding size, and the four bowls occupy the four corners of the room. Of the two newly installed, one has a decoration of water plants in slight relief over a surface glazed in tones of malachite and turquoise, and tinged at the bold rim with aubergine. It is a sixteenth century Ming production. The second has a dark myrtle-green glaze and dates from K'ang-hsi.

THOMAS B. CLARKE.

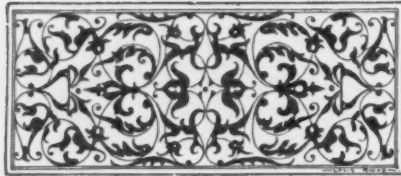




FIG. 1. ROMAN SARCOPHAGUS, CONTEST OF THE MUSES AND SIRENS

DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1910

THE acquisitions of the Classical Department made during the current year have been temporarily placed on exhibition in Gallery 10. It will be remembered that the 1909 accessions were similarly displayed here at the beginning of the year. The gallery contains the Boscoreale frescoes, which, however, only occupy the wall spaces, leaving the floor free for these exhibits. The acquisitions now shown do not represent the total of this year's purchases, as a few pieces of great importance have not yet been shipped. The consignments, so far received, consist of eleven marbles, seven bronzes, one silver handle, twenty-one Greek vases, an Arretine bowl, a glass urn, nine gems, three terra-cotta figurines, and a collection of one hundred and twenty-nine Tarentine terra-cottas of varied character. The more important pieces will be described at greater length later in the *BULLETIN*; but a general account of the collection and short descriptions of the minor objects which will not again be mentioned are given in this article.

Among the marbles, the two most important are a large Greek head of a young goddess, and a Roman sarcophagus with reliefs representing the contest of the Sirens and the Muses. These two are described in detail in the following article. The other sculptures are a draped female figure, over life-size, of Greek workmanship, belonging to the beginning of the third century B.C.; a small Greek head of a

youth wearing a fillet, in the style of Skopas; a small Praxitelean head of Aphrodite; a female head of fourth-century type but Roman execution, of which the crown including the hair was done in a separate piece and is missing; and a fragment from a replica of the well-known relief of Aphrodite persuading Helen to join Paris, the best copy of which is in the Naples Museum. Our fragment represents only the little figure of Peitho (Persuasion), who is sitting on a pillar and looking down on the scene below. Of the Roman period are a life-size portrait-head of a girl, of the Antonine age; a small portrait-head of a bald old man in high relief, of rather battered surface, but of fine realistic treatment; and a small figure of a dead kid, lying with its legs tied together. A splendid example of Roman decorative art is a marble pilaster, decorated with a rich design in relief similar to that in the Villa Medici, Rome (cf. our cast No. 1316).

The bronzes consist of two pairs of horizontal vase-handles decorated with garlands and masks of Seilenoi; a simpulum, or ladle, of graceful shape, undecorated except for the heads of ducks which terminate the handle; a foot of a vessel in the form of a goat's head and lower part of leg combined; and a gold-beater's block on which are twenty-one dies for small ornaments on various parts of its surface. Of great charm is a little silver handle, ending above in the fore part of a panther and below in a lion's mask.

The vases acquired this year form a particularly interesting lot. They will be described at length later, and are here merely enumerated: one large Mycenaean

vase with horizontal handles; eight Dipylon vases of various shapes; two black-figured Ionic vases; a black-figured *onos*, with a scene of women working wool; a red-figured hydria in the style of Onesimos, representing Theseus and an Amazon; a red-figured psykter in the style of Smikros, with athletic scenes; a red-figured krater, with a young warrior departing for battle; a large black stamnos on which the sole decoration is a small red-figured lion on the shoulder; two white Athenian lekythoi, one with an Amazon, the other with the usual representations of mourners bringing offerings to a tomb; several fragments from a large Apulian vase; a black kylix in the center of which is a facsimile of a Syracusan coin with the goddess Persephone; and a late Greek lekythos in the form of a woman running. It is particularly satisfactory that our collection is enriched by some examples of early Greek vases, which are as yet very poorly represented in this Museum, and it is gratifying that the eight new Dipylon vases are splendid specimens of that style and also exceptionally well preserved.

An important acquisition is a beautiful Arretine vase signed by Tigranes and decorated with reliefs representing four "kalathiskos" dancers and two satyrs playing the double flutes. It will be remembered that two years ago the Museum acquired three remarkable Arretine moulds (described at length in the Museum BULLETIN, July, 1909, p. 124). This is our first example of an actual vase, cast from such a mould. Of Roman date is also a remarkable urn of purple agate glass, decorated with medallions of lions' heads and clusters of grapes in relief. It is in an excellent state of preservation, including even the lid.

Only three terra cotta figurines have been acquired this year: an old nurse with a child, a girl carrying a bouquet, and a seated young woman, of specially fine execution, all three of Tanagra type. A collection of miscellaneous terra cottas from Tarentum includes several interesting pieces, such as Medusa masks of various periods, reliefs, moulds, and weights.

The nine gems (exhibited in the Gold Room) are of special importance, several of

them being well-known pieces of the famous Marlborough Collection. They consist of a cameo of a head of Alexander the Great, in blue turquoise superimposed on black paste and set in a beautiful enameled gold ring of the Renaissance period. A sard intaglio of the Augustan period representing a female bust, signed by the artist Gnaios (Γναῖος) and set in a gold ring of the eighteenth century. A Roman intaglio of sard, a so-called gryllos, representing a female head conjoined with two Seilenos masks (cf. Sale Catalogue of the Marlborough gems, p. 114, No. 662). A Roman intaglio of *nicolo* representing a Roman portrait-head, with a caduceus and a tortoise in the field (cf. Sale Catalogue of the Marlborough gems, p. 91, No. 521). A Roman cameo, of sardonyx, representing a seated Harpokrates holding a cornucopia, the whole mounted on an enameled slide (cf. Sale Catalogue of the Marlborough gems, p. 51, No. 283). A cameo of sardonyx, set in a modern ring, representing a dead Amazon being supported by her comrade, with a horse standing by (cf. Sale Catalogue of the Marlborough gems, p. 60, No. 326). An unmounted Roman cameo representing Victory driving a two-horse chariot. A massive gold ring with large bezel, on which is engraved a head of Herakles. A glass paste with a female head, three-quarters front, white on purple ground.

G. M. A. R.

TWO ANCIENT MARBLES

THE most important acquisition of the Classical Department during the year is the beautiful Greek head shown in figs. 2-4, which as an illustration of the principles of Greek sculpture at its greatest period is also the most important object in the collection at the present time. It is considerably larger than life-size, the length of the face being $9\frac{1}{2}$ inches (24.1 cm.) and the total height of the piece $21\frac{3}{4}$ inches (55.3 cm.). The marble is of a Greek variety, coarser in texture than Pentelic, but lacking the translucent quality of the best Parian. It has a beautiful, creamy



FIG. 2-4. GREEK HEAD OF A GODDESS
FOURTH CENTURY B.C.

tone, streaked in places with a deeper, orange color due to the oxidation of the iron in its composition, an effect which is familiar in Greek sculptures. Fortunately the surface has suffered little injury, the most serious blemish being the loss of the tip of the nose. The knot into which the hair was gathered at the top of the head was of a separate piece, and is also missing, its place being indicated by the flattening of the surface at this point, and by the three dowel-holes for its attachment.

The head is evidently from a statue, having been made separately and inserted at the junction of the neck and shoulder. This fact is useful to bear in mind, since it explains certain generalizations in the treatment, the sculptor's obvious intention being to give it what may be called a carrying power from the considerable height above the eye at which it was to be seen. The subject cannot be identified with certainty, but it was clearly an ideal type rather than a portrait, and from its size in all probability a goddess rather than a nymph or heroine. Furthermore, its youthful character shows it to be a maiden, not a matron, and thus the probabilities are narrowed down to a choice between Persephone and Hygieia, of which the former seems on the whole the more likely. In date it belongs to the early part of the fourth century B.C., the period of transition between the era of Pheidias and that of Praxiteles.

While not the actual work of one of the greatest masters of this period, it was undoubtedly executed under the immediate influence of one, and by a man who was full of the spirit and traditions of his time. There are few Greek heads extant which better illustrate the characteristics of these, chief among which is the tendency toward conventionalization, but with an entire absence of conventionality. The face is reduced to its simplest planes, yet the severity of its modeling is relieved by the way in which the light, wavy masses of hair rise from the cheek and brow; and while the deep parallel grooves between the locks have an almost mannered look at close range, this sketchy treatment was well calculated for its effect at a distance,

just as is the case with the treatment of the hair in the *Hermes* of Praxiteles. The pose is saved from rigidity by the slight bend of the neck, which gives it life and movement, and the neck itself, beautifully proportioned to the head, escapes monotony by the folds, common in Greek female heads, to which the French have given the name of the "necklace of Venus." So in the modeling of the features careful study will reveal an infinite number of subtleties which make the whole alive in spite of its broad simplicity, and which show that this simplicity was produced by conscious effort, guided by a masterly instinct, not as the result of indifference or a prescribed formula. The forehead, for example, though apparently a simple curve, is really a succession of minute variations, which might easily have become exaggerated, as they did in later works; the line of the cheek is equally varied, though its variations are almost imperceptible; and the eyes, although reduced to their simplest terms, show this same principle, one being slightly larger than the other. But perhaps the most striking illustration of the avoidance of a schematic treatment is in the sculptor's recognition of the fact that in nature the lowest point of the face is not in the middle of the chin, but at one corner of it—a detail which is common to all good heads in Greek sculpture—and though the difference is very slight, it is sufficient to produce that inequality which holds our interest, whether or not we are conscious of it. The combination of all these qualities with the beauty of each feature taken by itself, its harmonious relation to all the others, and the spirit of serene indifference which breathes through the marble, makes this head a noble example of the types of their divinities which the Greek sculptors gave to their race.

Another important acquisition is a Roman marble sarcophagus of the second century A.D. (fig. 1). This sarcophagus is not a recent discovery, but has been above ground for many years, and has passed from one ownership to another several times. It was possibly in the church of S. Pancrazio, in Florence, in the seventeenth century, as it seems to have been

among some ancient marbles which were taken from that church by the Del Nero family early in the following century. While in the Del Nero palace, also in Florence, it was illustrated for the first time by Gori, in 1744, in his work on Greek and Roman inscriptions,* and in the nineteenth century it passed by inheritance to the Torrigiani family, in whose burial vault, in the Giardino Torrigiani, it stood until lately. On its surface it still bears some of the marks of its vicissitudes, for on the sides, which were apparently left smooth by the original sculptor, the arms of one of its former owners (a hound rampant) have been carved in low relief, and on the front are a keyhole and a niche for the insertion of a lock, showing that it was once used as a chest.

As was customary among the Romans, in the early centuries of the Empire, the front of the sarcophagus is decorated with an elaborate composition in relief, the subject of which was taken from Greek mythology, without any necessary reference either to death or to the deceased, but selected simply for its ornamental value. In the present case it is the musical contest between the Sirens and the Muses. The fable of the Sirens and their power to charm by their music is too well known to need repetition here. According to the tradition which was most common in later Greek times they were three sisters, one of whom played on the double pipes, another on the lyre, and the third sang. The story which is here illustrated is related in a few words by Pausanias (IX, 34, 3), who says that, instigated by Hera, they challenged the Muses to a competition; and the Muses, having defeated them, tore out their wings, and with the feathers made crowns for themselves. Both episodes of the story are represented in our relief. At the left Zeus, Hera, and Athena appear as judges of the competition, Zeus seated between the two goddesses, holding his scepter and thunderbolt, with his eagle starting out from under

his chair. The competition itself is in full progress, and the Sirens are taking their turn. One is playing on the double pipes, the second is singing, and the third is playing on a lyre. They are represented as undersized women, with ugly faces, straight, coarse hair, and birds' legs and claws; and in this part of the scene they are dressed in short garments. Their wings are omitted here, possibly because of the difficulty of introducing them in this crowded part of the composition, or of combining them with the garments, but in the second scene they are shown. Opposed to the first Siren is Euterpe, holding her pipes in her hands, while the opponent of the singing one is Polymnia, and Erato, about to strike the chords of her lyre, is matched against the third. Between them, in the background, stand Urania and Thalia, taking no part in the contest, but identified by their attributes, the globe and the comic mask, at their feet.

Without any mark of transition or division, the scene next passes to the triumph of the Muses, who fall upon the defeated Sirens, already stripped of their garments, and tear the feathers from their wings. In this scene the Muses are not identified by any attributes; but as they complete the number of nine, it is possible that the artist intended them for the four sisters not represented in the scene of the competition. All the Muses wear a peculiar headdress, consisting of two long feathers. This decoration, which is frequently seen on the Muses of late Greek and Roman art, is not a trophy of their victory—it will be observed that some of them wear it while the contest is still in progress—but is a type which Alexandrine art borrowed from the feather headdress of the Egyptians, and which passed thence to Rome.† The curtain which is hung along the background has no special significance, it being the usual method of indicating an interior in these reliefs.

This sarcophagus is an excellent example of Roman decorative sculpture of the period of the Antonines, in a remarkably well-preserved condition. There are no

*Gori, *Inscript. ant.*, III, pl. XXXIII, p. cxx. Other publications of it are Millingen, *Ancient Unedited Monuments*, II, pl. XV, p. 28; Müller-Wieseler, *Denkmäler*, II, No. 750. It is also described by Dütschke, *Antike Bildwerke*, II, p. 183, No. 404.

†See Weicker, in Roscher's *Lexikon*, *Seirenen*, p. 616, and his *Seelenvogel*, p. 76.

restorations, and the only injury worth recording is the loss of the upper part of one of the horns of the lyre upon which the Siren is playing. The surface of the marble has recently been cleaned, and the removal of the whitewash with which it was coated has disclosed numerous traces of the dark red pigment originally applied. As this pigment appears equally upon the background, garments, hair, flesh, and accessories, it evidently covered the entire surface, possibly as a foundation for other colors.

E. R.

THE STUDY COLLECTION OF PHOTOGRAPHS

THE knowledge that a collection of photographs for the use of students of the history of art was a necessary accompaniment to the books in the Library led to the purchase of small lots of photographs in the year 1904, but it was not until 1906 that an effort was put forth to build up an adequate collection. Since that time the collection has grown rapidly by means of purchases and gifts until it now numbers over 29,000.

Most of the purchases during the past four years have been made by a representative of the Museum, who obtained them from the principal dealers in Florence, Rome, Berlin, Vienna, Paris, and London, and from Constantinople and India. Others have been secured by the Curators of the Museum in Egypt, Holland, Belgium, England, and Ireland, so that a personal selection and inspection of the photographs was made and good prints were obtained. However, in making purchases a personal visit to the dealer is not always necessary, as one is able to make selections from the catalogues, issued by most of the important dealers (names of whom may be obtained at the Museum) in the cities mentioned, and to secure good prints; but a personal visit is of great value in obtaining some of the desirable photographs which do not appear in catalogues.

The Museum collection contains photographs of architecture, sculpture, painting, and the minor arts, and its scope is extensive, including as it does Assyrian

and Egyptian, Greek, Roman, Etruscan, early Christian, Byzantine, Romanesque, Gothic, and Renaissance art, as well as that of the present day, making a comprehensive history in pictures of ancient and modern art. The views in India, modern Egypt, and Palestine are unusual and therefore worthy of mention. That part relating to architecture and sculpture of the Renaissance is supplemented by the splendid collection presented by Mr. E. D. Adams in 1890 and contained in books which may be seen in the cases placed around the model of Notre Dame in the Large Hall of Casts. The collection is strong in photographs of paintings, among the finest and largest being the Sistine Chapel ceiling, and reproductions of the famous Ghent Altarpiece of the Van Eycks. On the walls of the Photograph Room are the unique set of large photographs of the Raphael tapestries in the Vatican, presented by Mr. J. Pierpont Morgan, for whom they were specially made by order of the Pope. The industrial arts of all periods from the ancient Egyptian period to the nineteenth century are represented by examples of mosaics, enamels, pottery, and porcelain, metalwork and jewelry, furniture and carved and inlaid woodwork, carved ivory, leather and illuminated manuscripts (notably many from Persia), rugs, tapestries, embroideries, and laces.

Among the colored plates in the collection is the famous series of Medici prints, as far as published, which contains many examples of the work of Renaissance artists of all schools. They should prove of great value to teachers and students of paintings, particularly to those who have not seen the originals, for the color undoubtedly adds to the beauty and attractiveness of the print, even though to connoisseurs it seems not absolutely true to the original. Leonardo da Vinci's Last Supper and Vermeer's Pearl Necklace may be mentioned as particularly pleasing.

The publications of the Arundel Club, excellent photogravures in portfolios, issued yearly since 1904, are valuable as showing for the first time reproductions of paintings chiefly in private galleries in England.

As the collection began to grow and the question of mounting had to be considered, much time was spent in an investigation as to the most suitable color and quality of mount and the method of securing the photograph to the mount. Flexible dark

photographs of architecture by historic styles and by subject, to supplement the arrangement in the cases, which is alphabetical by cities; the photographs of paintings, sculptures, and minor arts by galleries and by subject as well as by artists.



ROOM FOR COLLECTION OF PHOTOGRAPHS
THE MUSEUM LIBRARY

cardboard that harmonizes with the tones of the prints was adopted. The photographs are mounted in such a manner that they do not buckle; and as four years have passed since the first of them were done, and they show no signs of curling, it is believed that the process used is perfect.

The three smallest sizes of mounted photographs (11 x 14, 14 x 18, and 18 x 22 inches) are stacked upright in the specially designed cases which occupy three sides of the room. The hinged doors of the cases are so constructed that they may be used as tables when open. Larger photographs on mounts 22 x 28 inches, and a few even larger, are kept in other cases with shallow sliding shelves, on which the photographs are laid flat.

A card catalogue of the collection is being prepared, which will index the

The collection is important as offering further illustrations in connection with the monographs on the artists in all branches of art; and the use the photographs can be put to in providing subjects for lantern slides, and in showing details of ornaments and examples of the arts of craftsmen in all ages, demonstrates the value of the collection to many classes of students.

No attempt is made to arrange exhibitions of the photographs. They are consulted in the Photograph Room by connoisseurs and collectors, artists, architects, and students. Lecturers and teachers who bring classes to the Museum are permitted to borrow photographs from the collection with which to illustrate their lectures in the Museum class room, but the photographs are not allowed to go out of the building. It is desirable that notice of the photo-

graphs required for such lectures should be given at least one day in advance.

The accompanying cut gives a good idea of the arrangement of the Photograph Room and of its furniture.

The room is located at the left of the entrance to the Library and is open daily from 10 A.M. to 5 P.M. except on Sundays and legal holidays.

W. C.

THE SO-CALLED POLISH RUGS

MANY inquiries have been received as to the reasons for describing the so-called Polish rugs in the present loan collection of Early Oriental Rugs as "Persian, made in Imperial manufactories." On account of the limited space in the catalogue it was not possible in it to give a careful explanation of this attribution. The documents which were referred to in the catalogue, and which seem to be quite decisive, will be found in Dr. F. R. Martin's *Oriental Carpets** and are referred to by Dr. W. Bode.† The following rugs of the so-called Polish type are either documental or otherwise authenticated as being of Persian origin:

(1) The so-called Polish rugs preserved in Rosenberg Castle in Copenhagen, including the famous Coronation Carpet—the largest rug of this type known (16 feet by 9 feet)—were sent to the Duke Frederick III of Holstein-Gottorp by a special embassy from the Shah of Persia in 1639.

(2) The so-called Polish rugs which are preserved in the Palazzo Barberini in Rome were presented by the Shah to Pope Urban VIII (1623–1644).

(3) The so-called Polish rug which is preserved in the Museo Correr in Venice is identified by Dr. Bode with the rug brought as a gift from Shah Abbas to the Doge of Venice by the Ambassador Fethi Bey in 1603. Three other rugs of this class in the Treasure of St. Marks‡ are

* Martin, F. R.: *A History of Oriental Carpets before 1800*, Vienna, 1908.

† Bode, W.: *Vorderasiatische Knpfteppiche aus älterer Zeit*, Leipzig, n. d.

‡ Pasini, A.: *Il Tesoro di San Marco, Venice*, 1885, 1887. p. 122; pls. lxxxix, xc, xci, xcii.

identified as presents of the Persian Ambassador Sassuar in 1622, which were, by a decree of the Venetian Senate, consigned to the Procurators of St. Mark's.

(4) In the inventory of Cardinal Mazarin's Collection, several rugs of this class are described, and always as Persian; for instance: "Un tapis de Perse à fonds d'or et d'argent à fleurs et feuillages de soie de diverses couleurs avec sa frise à fonds de soie, couleur de feu et verte à fleurs et feuillages de soie de diverses couleurs relevées d'or et d'argent." Twenty-five of these rugs are also mentioned in the catalogue of the *Mobilier de la Couronne* sous Louis XIV.

(5) If it is mentioned that there is one so-called Polish rug with a real Polish coat-of-arms in its design, it will be said, no doubt, that this proves conclusively a Polish provenance. Indeed, it shows quite the contrary to be true. This rug, now in the royal residence, Munich, contains the coat-of-arms of the Princess Anna Katherine Konstanza, daughter of Sigismund II Wasa, but the coat-of-arms was so misunderstood by the Persian weaver that it is nearly impossible to recognize it. The white eagle of Poland is represented in colors, and the sheaf of yellow grain of the Wasa family is transformed into a blue, lily-like flower.§ It is one of the rugs which was ordered by a European court to be made in Persia, and came to Poland for the marriage of the Princess in 1642.

In reference to these European orders for carpets, a very important notice upon a documentary discovery was communicated to Dr. Martin by Dr. Karabacek of Vienna. To quote from Martin ||: "He has found in the old sources that such carpets and silk stuff woven with gold and silver were made for Moscow and Poland during the time of Shah Abbas, and the author says that the gold and silver must be of good quality and not too soon become black, because then the Poles would not take the carpets."

It has been said that European experts

§ Compare F. Sarre: *Kunst und Handwerk*, p. 478, 1910.

|| *A History of Oriental Carpets*, etc., p. 63.

generally believe in the Polish origin of these rugs, but this certainly does not correspond to all that has been published by the best rug experts in Europe in recent years. In a study written by Dr. F. Sarre (who wrote the text to the supplement of the Vienna publication edited by Sir C. Purdon Clarke, and who arranged the Mohammedan Exhibition at Munich) on the rugs at the Munich Exhibition, he states: "The legend of the origin of the Polish rugs said to be from Poland was many years ago destroyed by Dr. Bode." Indeed, in 1891 Dr. Bode gave a long account, stating his reasons for thinking this type of rug must have been made in Persia, and after this quite a number of connoisseurs have followed his opinion with many new additions, especially Dr. Martin, in his *History of Oriental Carpets*, who devotes seven folio pages to the subject. The Vienna publication, *Ancient Oriental Carpets*, must also be referred to.* The two dozen so-called Polish rugs which were shown at the Munich Exhibition were catalogued in the same way as those in our exhibition.

I do not believe evidence can be produced which will prove that there is any truth in the story that Persian Armenians went to Kief and made the so-called Polish carpets in the fifteenth century, imitating the coloring of the Polish embroideries. There are several points in this story which are quite impossible. In the first place, the Polish girdles with silver threads date not earlier than the eighteenth century. The products of this manufactory, of which Mazarski became manager in 1757, are well known, and may be dated fairly exactly. No one with a knowledge of the development of Oriental rugs can believe that rugs of such a delicate color and design as the Polish were made so early as the fifteenth century. It seems impossible that anything of the Armenian style can be seen in these rugs, and, furthermore, the place where the rugs are said to have been made, Kief, belonged to Russia

at the time when the Armenians are supposed to have settled there. As to the initial K, said to have been found in the borders of some rugs, I doubt if it is anything more than an ornament; certainly there is not the slightest reason for identifying it with the fictitious name of Kevorkian, of whom nothing is known either in literature or in documents. The K is no more a signature than the M said to have been found in a border and taken for the initial letter of Mazarski.

It has been said that the number of Polish rugs in existence, given in the introduction to our catalogue as about three hundred, is greatly exaggerated. In reply to this it may be stated that in this country alone there are at least forty. There are forty in the possession of the Rothschilds in Paris, and about twenty-five in the European and American market. At the exhibition at Vienna in 1891 there were, as stated by Bode, several dozen; more than half a dozen are in each of the following places: At the Residence in Munich, at the Court of Vienna, at the Castles in Copenhagen and Stockholm, and at the Palazzo Barberini in Rome. No reference need be made to the considerable number in the larger museums of Europe, which anyone can see. There are also quite a number in the smaller galleries, for instance, the museums at Krakau and Karlsruhe, the National Museum in Munich (four very fine examples), the Historical Museum in Copenhagen, the museum in Hanover, etc., and there are at least twenty-four private collections in Europe each of which contains more than one.

With regard to the question as to whether the Ispahan carpets were made at Herat, those interested may be referred to the long chapter given to this subject in Martin's book on oriental carpets. It may be added that it seems a wrong way to arrive at any conclusions by comparing the modern types which have been made at Ispahan or Herat with the rugs made three hundred years ago, because of the marked change in conditions in Persia since that time.

W. R. V.

* *Ancient Oriental Carpets*. . . . Supplement to *Oriental Carpets*. Editor, A. von Scala; introduction, W. Bode; text, F. Sarre, Leipzig, 1906.

JOHN LA FARGE

FOR a generation John La Farge has been the most salient artistic personality in America. In culture no artist since the Renaissance has surpassed him. Through his acquaintance and by the charm of his wisdom—he was one of the most delightful talkers of his time—he exercised a powerful influence upon other artists and upon cultured America generally. His books carried where his finely modulated voice could not reach, and had he painted nothing, had he never made his beautiful inventions in stained glass, he would still be remembered beside Charles Eliot Norton as an aesthete, and, in a manner, a moralist.

As a prophet his quality was peculiar. Our pathfinders of the spirit have almost invariably been of a single type—the Puritan. Emerson, Lowell, Norton—in all of these there has been a marked strain of other-worldliness. None of this in John La Farge. He accepted the world blandly and with shrewd sagacity, somewhat in the spirit of those Jesuit fathers from whom he received his first instruction. He represented to us the mellowness of the Catholic civilizations of Europe, and his subsequent study of Eastern philosophies merely confirmed him in a kind of gentle pragmatism. Mankind was his subject, and he found it unfailingly engrossing. The sages of Japan and the mild aborigines of the Pacific passed under his observation. From both he learned much, and of both he made some of his most brilliant pictorial records. Few men of our time have combined so universal a curiosity with so complete a tolerance, and such opportunities for contact with the simplest and with the most

sophisticated of men. To this first-hand knowledge he added extraordinary reading in poetry and philosophy. Thus he was, in the Baconian sense, a "full man"; his slightest talk readily veered to the greatest issues, and while he abjured philosophies, he abounded in concrete and picturesque wisdom. He was one of the great talkers,

and it is to be hoped that some record of his oral wisdom has been kept.

In his art the scholarly and retrospective cast of his mind was possibly a limited good. It may have been more valuable to us, as a link with the past, an induction to the study of the great styles, than it was to him. With his range of memories it was inevitable that the appeal of other men's art should be as strong as that of nature itself. He re-

tained, then, despite great gifts as a colorist and master of monumental design, a sort of eclectic quality which may make against the permanency of his fame. It is possible that he was greater as a man and a pervading influence than as a painter. And yet, when one recalls the thousands of beautiful and scholarly designs, all marked by a certain largeness, that he has left behind, one is reduced to simple gratitude. In a day of small things, a great and well-rounded personality has expressed itself both in paint and in words; and somehow by this simple fact, the commonplaceness that affects so much of our art and literature seems offset. In a very true sense, the astute worldling, John La Farge, stood like Athanasius against the world.

For his extraordinarily successful inventions in stained glass he is sure to be remembered. He brought back the glow and sparkle of mediæval glass, and added resources of depth and opalescence undreamed of by the early artisans. To



JOHN LA FARGE
BY EDITH WOODMAN BURROUGHS

dignify this new and lovely material, he contributed many of his best designs. Purists say that these were too pictorial, preferring the more conventional patterns of the Gothic tradition. We think the fairer way is to take them quite frankly as gorgeous translucent pictures. How remarkable they are may be realized simply by comparing any of the numerous faithful imitations with a fine La Farge window. In connection with this work and with the mural painting which he practiced assiduously, he revived the old system of the studio as a populous workshop. So commanding was his personality that he made very able men his mouthpieces. Their work is completely merged with his, and sometimes they cannot even identify their own contributions to great compositions. Wherever Mr. La Farge was, his leadership was acknowledged. At every point his distinguished career confirmed the truth that it is the man of imagination who is the real man of action.

As one takes leave of this great spirit, visions of his works are haunting. Strange fairy-tale people pass by, grave saints and benign philosophers, flowers shimmer in an opalescent mist as they never do on earth, palms wave beyond blue water, serrated ridges cut into the upper blue, below brown savages solemnly perform strange rites and dances. One would gladly rest a while and muse in the quiet Church of the Ascension which his imagination has made one of the most appealing personal monuments. But the glory of paint and glass fades from the mind as one recalls a quiet, rather quizzical voice, an elusive measuring glance, and lips that dispensed that experience which is beauty and that fantasy which is highest wisdom.—From an Editorial by Frank J. Mather, in the *Evening Post* for November 14, 1910, reprinted by kind permission.

MUSEUM INSTRUCTION

A PLAN for coöperation between The Metropolitan Museum of Art and the College of the City of New York, as asked for by the College, has been completed and was put into operation on Tuesday, November

1st, when the first class came to the Museum.

Up to this time, the desire of the Museum to make its collections of value educationally had resulted in bringing from the schools individual teachers and often large classes, especially those of the High Schools, for lectures and study in the galleries. Appointments to meet these classes were made by the Museum Instructor whenever asked for, but no regular dates were reserved throughout the year for them.

With the new coöperation with the City College, we have gone further and reserved four regular appointments weekly to meet those teachers of the public schools of New York City, who are attending the lectures on the Appreciation of Modern Painting by Prof. Leigh Hunt in the Extension Course for teachers given at the College.

This class numbers nearly four hundred, and of these some two hundred have elected to come regularly, in groups of about twenty-five, for the rest of the winter, to study at first hand, in the galleries, and under the guidance of the Museum Instructor, such schools and developments and individual works of art as Professor Hunt touches upon in his weekly lectures. Professor Hunt's plan is, in as far as possible, to draw from Museum examples, that the more informal gallery study afterwards may be an illustrative supplement to the lectures themselves.

The size of these groups varies from time to time, but it will probably increase the number of public-school teachers coming to the Museum by some four to five hundred a month over the number which came last year.

M. E. F.

THE REARRANGEMENT OF THE LACE COLLECTION

SINCE the opening of the Lace Room following the arrangement by Mme. Kubasek in 1906, when the collection numbered some seven hundred specimens, so much interest has been manifested in the subject that this branch of the Department of Decorative Arts has attained a degree of excellence that places

it on a par with that of any of the great European museums. While it is impossible, under existing conditions, to exhibit the laces in their entirety (about 3,000 pieces), in the two galleries recently opened in Wing E (Galleries 8 and 9), an attempt has been made to afford the visitor an opportunity to study the evolution of the art. Thanks to the munificent gifts and bequests of the past few years the collection is very complete, except perhaps among the French points. It is particularly rich in Venetian lace, and it is hoped that the art of France may some time be equally well represented. The beautiful *point de France* (so-called Argentan) bequeathed by Mrs. Hamilton W. Cary in 1906, and the two equally fine capes presented by Mrs. Edward Luckemeyer in 1908, are splendid examples of the Regency period; but the Louis XIV Bérain period, such as is found in the flounce sold in the Kahn Collection (Paris, 1907), the Louis XVI and the later style of the Empire, of which the National Museum has a beautiful example lent by Mrs. Robert R. Hitt, are still needed to complete the sequence of the art's historical development.

The laces exhibited in the two galleries have been arranged chronologically; beginning in Gallery 9, at the right of the doorway leading from the large central gallery (Gallery 11). The same general grouping has been followed as in the old lace room: network, drawnwork, cutwork, needlepoint and bobbin laces. The laces of the geometric period and the laces *à bride*, that is, where the pattern is connected by needlepoint or bobbin tie-bars, dating from the sixteenth to the early eighteenth century, occupy Gallery 9; and the later needlepoint and bobbin laces *à réseau*, where the tie-bar has been supplanted by a mesh, in Gallery 8.

Gallery 9. The earliest fabric approaching lace is of Coptic origin, dating from about the fifth century. As an introduction to the study of the collection several fine examples of this work have been framed and hung adjacent to the first section, i.e., network. While network, properly speaking, may not be termed lace, still it is an important factor in the historical sequence.

It was much in vogue in the French court under Francis I and has always been popular for bed hangings, as well as for altar decoration. Contemporary with this was the drawnwork and the richly colored embroidery on linen illustrated in the garments that formed part of the trousseau of a Sicilian noblewoman, placed at the beginning of the drawnwork section. Later, white embroidery became the fashion, a natural outgrowth of drawnwork, which in turn gave way to cutwork, the direct forerunner of needlepoint lace; examples of this are shown in the central case between the alcoves holding the drawnwork and early needlepoints. The cutwork has been arranged to show the gradual evolution of *reticello* from the simple bands of pierced linen, such as appears in the photograph of the portrait of Henry II of France shown in the case with the work, to the more open patterns. The needlepoint laces have been placed as nearly as possible in the order of their development: *reticello*, the earliest form; *punto in aria*, showing the transition from the geometric patterns to the flowing lines of the Venetian points; Venetian point with slight relief; *gros point* with ornate patterns in heavy relief, the highest type of Venetian work; rose point with its elaborate *picot* work, and the later flat Venetian. The same holds good with the bobbin laces; the early types of the same period as the cutwork and *reticello* have been placed in cases adjacent to those classes, and the later ones with the flowing scrolls of the Renaissance in the alcove with the flat Venetian of that period, where will also be found the flat needlepoint lace in which the scroll has given way to a mass of small close detail almost devoid of pattern, corresponding to the Flemish bobbin laces of the same period. The early Brussels lace, *point d'Angleterre*, with a suggestion of the *réseau* which characterizes eighteenth century lace, and the lace termed by Seguin as "*point de France, faron d'Angleterre*," have been placed in the central case near the entrance to the laces *à réseau* in the next room. In this case a piece of modern Brussels lace, commercially termed "Duchess," has been placed with examples of the finest old Brussels to show

how far removed in beauty of design and technique the nineteenth century product is from that of two hundred years ago.

Gallery 8. In the alcoves at the right and left of the doorway are exhibited the Italian and Flemish bobbin laces; those of Italy, especially Milan, showing a large mesh, which in the Genoese is more close. Flemish of the Milanese type has the characteristic Mechlin mesh—two sides braided, the remaining four sides twisted. In similar lace of a later period this was superseded by a simple twisted mesh. In the large central alcove at the left are displayed laces of the Marie Antoinette period flanked on the sides by a panel of French needlepoint—*point d'Argentan*, and one of Mechlin laces; opposite will be found the Belgian needlepoint lace, represented by three splendid shawls; this alcove is balanced on the sides by eighteenth century Flemish bobbin laces, *point d'Angleterre* and by English and Irish laces. The central case contains the French and Italian needle-

points and examples of Binche and Valenciennes. In a temporary wall case are displayed the more important pieces of the Henrietta Seligman Collection, a recent bequest. In a corner case on the right-hand side peasant laces of Austria and Russia are shown in connection with a collection of lace pillows and English bobbins; in this case have also been placed a Roumanian costume, presented by Princess Nicholas Feodossieff Cantacuzene in 1908, and several Austrian and Russian head-dresses, presented by Mrs. Ridgely Hunt in 1906. Directly opposite will be found a costume and a court train of the Empire period, the latter the gift of Mrs. William Openhym in 1908, and an elaborately embroidered Mexican dress, with Spanish mantillas recently purchased.

In two central wing cases are shown the Moses Lazarus Collection of Fans (recently remounted), presented by Miss Sarah Lazarus in memory of her father in 1890.

F. M.

PRINCIPAL ACCESSIONS

MARS AND VENUS, BY PAUL VERONESE.—A painting by Paul Veronese has been bought by the Museum and placed on exhibition in Gallery 29. The subject is Mars and Venus bound by Cupid. Venus stands at the left, resting her left arm upon the shoulder of Mars, who is seated at her side, while Cupid ties a pink ribbon around one leg of each. In the background, at the right, a second Cupid is pressing back the charger of Mars with his sword. Venus has a dark blue mantle, which has fallen from her shoulders, leaving the greater part of her figure nude, and Mars is in full armor, with a purple cloak hanging in rich folds from one shoulder to the ground. The figures are life-size, and the canvas measures 81 by 63½ inches. Upon an architectural plinth below the figure of Mars is the artist's signature, PAVLVS VERONENSIS F.

The picture was engraved by Michel

Aubert and by Jacques Couché, and has been exhibited in London several times, at the winter exhibitions of Burlington House in 1881 and 1903, and at the National Loan Exhibition in the Grafton Galleries last winter, when it was the property of Lord Wimborne.

A replica or copy of the picture was formerly exhibited in the Hermitage at St. Petersburg, but does not appear in the latest catalogue of that collection published last year.

Mars and Venus bound by Cupid was formerly in the Orleans Gallery, the greatest of the eighteenth century collections, having been bought by the Regent in 1720. Before that it had belonged to Queen Christina of Sweden, whose father, Gustavus Adolphus, acquired it at the sack of Prague in 1631. The track is lost at this point and there is no information at hand which could connect this picture with the Mars and Venus, one of the three works

which Veronese painted for Rudolph II. Obviously, however, our picture dates from about the same time as these, namely about 1575, and shows the master's work in its late maturity.

Veronese's nature was simpler than that of any other Venetian master of the great time. His preoccupation was with the pomp and splendor of life rather than with the literal illustration of the stories which were the motives of his pictures. An inscription on one of his drawings quoted by Ridolfi, explains his point of view. In it he says that he wishes, when he has the time, to paint a picture of Christ, the Virgin, and St. Joseph at a great banquet served most bounteously from dishes of gold and silver by angels. The ascetic saints of the legends become on his canvas luxurious ladies and gentlemen—magnificent Venetians, and each of his pictures tells most eloquently of his joy of life and of his beautiful and robust animalism. From our point of view to-day, this expression seems more fitting to a pagan story than to a subject from the life of Christ or the Saints, and for this reason, a picture such as ours appeals to our tastes as complete and altogether appropriate. Indeed it may be that Veronese himself felt something of this, as he has painted the principal figures with even more than usual enthusiasm and abandon—qualities in which Rubens alone approached him. Venus is triumphantly of that type of beauty which the Venetians have created—a radiant, luxurious beauty, toward the realization of which many generations labored, and which here finds a full development. Mars is her fitting companion—his vigorous, bearded head and dark armor contrasting with her blond softness, which is still further set in relief by his richly colored cloak and her deep blue mantle.

Characteristic of the master, too, is the good humor of the picture in the mischievous Cupid who ties the lovers' legs together with a pink ribbon and in the other Cupid at the right who holds Mars's sword in both hands and pushes back the great charger, whose large and stiff form is inspired by the horses on the façade of Saint Mark's.

The technical qualities of this work—the color, handling, and design—fulfill all the requirements that admirers of Veronese's art demand of it. There is no obvious effort in the magnificent accomplishing of these qualities, so that only the student of painting will appreciate fully its wonderful dexterity.

B. B.

A BRONZE STATUETTE BY JACOPO SANSOVINO.—Perhaps the most important of the Italian Renaissance bronzes recently acquired by the Museum is a statuette of the Madonna and Child by Jacopo Sansovino, measuring 22½ inches without its pedestal. This bronze statuette with black lacquer patina represents the Virgin seated and holding the Christ Child, who raises His hand in blessing.

With Sansovino, sculpture in Venice reached its height, as did painting with his contemporaries, Titian, Tintoretto, and Veronese. Sansovino's early training was obtained in Florence, the great center of the plastic arts in the Renaissance. His direct master was Andrea Sansovino, but like others of his time, he was considerably influenced by Michelangelo. For some years Sansovino worked in Rome, where conditions favored the development of that breadth of style and feeling for architectural structure that ever remained constant elements in his art. The latter half of his life Sansovino spent in Venice, where his style became more pictorial, a concession, as it were, to the sensuous taste of that pleasure-loving city. At Venice a succession of opportunities permitted Sansovino to express himself both in architecture and sculpture. Among his many masterpieces may be named the much admired Library of Venice, the Logetta at the base of the Campanile, and the Grand Staircase of the Ducal Palace.

As a sculptor, Sansovino shows the influence of classical ideas in the construction of his figures along simple architectural lines and in the rhythmic, easy dignity of his draperies. His figures, however, are not without a living quality of grace and suppleness, although in the faces he seems to have aimed at the unemotional mask of

the High Renaissance rather than at the intimate expression of the Florentine sculptures of the fifteenth century.

J. B.

TWO PORTRAIT BUSTS.—The Museum has received a welcome gift from Mrs. Rutherford Stuyvesant, in the bust of her late husband, who was intimately associated with the Institution as a Trustee, from its foundation.

The portrait is in bronze, the work of the French sculptor, Denys Puech, who is distinguished for his imaginative sculptures, among which are the well-known marble bas-relief of *La Seine*, the marble statues, *Muse d'André Chénier* and *La Sirène* in the Luxembourg; *L'Amour écrasé par un lac d'écus* in the Musée de la Comtesse de Caen; and *La Musique* in the Opera Comique. Of his portrait busts, which form a long list containing many distinguished names, might be mentioned the Mme. Cauvin in the Luxembourg, Presi-

dent Loubet in the Louvre, M. Douel in the Musée de Lille, and Czar Nicholas in the Musée des Beaux Arts at St. Petersburg.

The portrait bust in marble of William Tilden Blodgett, by the late John Quincy Adams Ward, which has just been presented by the widow of the sculptor, Mrs. Ward, is peculiarly acceptable to the Trustees of the Museum. It is the work not only of an artist whom the whole community honors, one who has long stood in the foremost rank of American sculptors, but also of a man who in the capacity of Member and Trustee has identified himself with the upbuilding of the Museum.

The gift is esteemed, also, because of its subject. Mr. Blodgett was a worker with Mr. Ward in the early days of the Museum's struggle for permanence and usefulness and closely identified with every step of progress that was made. It is, indeed, a happy coincidence that binds the two men together in this memorial.

NOTES

ELECTION OF A TRUSTEE.—At a meeting of the Board of Trustees, held Monday, October 31, 1910, Mr. John G. Johnson, of Philadelphia, was elected a trustee of the Museum, of the Class of 1916.

TEXTILE FABRICS AND STUDY ROOM.—A gallery of European textile fabrics is now open to the public on the second floor of Wing E, in Gallery 10. In this gallery several hundred examples of European weaving, mounted on the standard frames in use for textiles both on exhibition and in the Study Room, are arranged so as to illustrate the great periods of textile designing from the thirteenth and fourteenth centuries to the nineteenth. Earlier still are some examples of Coptic tapestry weaving which have been included to permit a comparison with European textiles, showing, as these do, Byzantine and

Arabic influences. A few examples of Peruvian mediæval weavings are placed with the Coptic to show the interesting similarity of technique. Variety will be given to the exhibition, which will be changed from time to time, by two cases of embroidered vestments, and by embroideries and other textiles on the walls.

Although the arrangement of textiles in the Study Room in the basement of Wing F is not yet completed, the room is open to students. The material that may be consulted there includes that part of the Fischbach Collection not on exhibition, the Havemeyer Collection of Chinese and Japanese Textiles, many embroideries, both European and Oriental, and the reserve collection of laces.

THE LIBRARY.—The additions to the Library during October were three hundred and eighty-three volumes, as follows: by

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purchase, three hundred and fifty; by gift, thirty-three.

The names of the donors are Mr. George Hall Baker, Dr. J. Ackerman Coles, Mrs. John L. Gardner, Mr. George A. Hearn, Mr. George G. Heye, Dr. Jacob Hirsch, Prof. Allan Marquand, Messrs. F. Muller & Company, Mr. Marshall H. Saville, Mr. Ormond G. Smith, Mr. Hikojiro Wado.

The number of readers during the month was seven hundred and thirty-one; in addition to these, eighty-six persons consulted the collection of photographs.

CATALOGUE OF THE LOAN COLLECTION OF RUGS.—A catalogue* of the collection of early Oriental rugs now on exhibition, prepared by Wilhelm R. Valentiner, Curator of Decorative Arts, has been placed on sale at twenty-five cents a copy. It will be sent by mail on receipt of thirty-three cents.

The volume, which is paper-covered, is in octavo form and contains forty-eight illustrations. The catalogue proper is preceded by an Introduction of thirty-seven pages, and there is a Bibliography of the books on rugs to be found in the Museum Library.

ATTENDANCE.—The figures given below show, when compared, a falling off in the number of visitors at the Museum this year

* Catalogue of a Loan Exhibition of Early Oriental Rugs. By Wilhelm R. Valentiner, New York, November 1, 1910-January 15, 1911. XIV, 62 pp. 48 illus. Octavo.

in October. The very large attendance in 1909 was due to the Hudson-Fulton Exhibition.

OCTOBER			
	1909		1910
17 Free days	70,719	17 Free days	35,615
5 Evenings	4,169	5 Evenings	840
5 Sundays	41,131	5 Sundays	30,000
9 Pay days	10,831	9 Pay days	3,601
	126,850		70,056

THE COLLECTIONS, CHANGES AND ADDITIONS.—The following table will indicate the present location of certain paintings, of whose rearrangement notice has been given from time to time and, also, the location of objects recently acquired by the Museum which have been shown in the Room of Recent Accessions:

REARRANGEMENTS		
FLOOR	GALLERY	
II	C 30	Italian paintings.
	C 31	Early Italian paintings.
	C 33	Early Italian paintings. Early Spanish paintings.
	C 34	Paintings of the Northern Schools.
ADDITIONS		
I	F 1a	Three niello plaques. Bronze statuette of Lucretia.
	F 4	Two ivory diptychs.
	F 6	Silver thimble, Augsburg. Carved wood triptych with feather background.
	F 2	Enameled pyx. Crucifix. Candlestick. Apostle relief.
	F 4	Ivories lent by Mr. Theodore M. Davis.

COMPLETE LIST OF ACCESSIONS

OCTOBER 20 TO NOVEMBER 20, 1910

CLASS	OBJECT	SOURCE
ANTIQUITIES--EGYPTIAN.....	*The Murch Collection, consisting of one thousand and three scarabs, seal cylinders and other forms of seal; seven hundred and twenty amulets; two hundred and eleven strings of beads; one hundred and ninety-six pieces of glass; fifty-one ushabtis; and one thousand one hundred and eighty-nine other objects, including canopic jars, stone and pottery vases, and bronzes—a total of three thousand three hundred and seventy objects.....	Gift of Miss Helen Miller Gould.
	*Two alabaster canopic jars, twenty-sixth dynasty; pair of sandals, New Empire; seated bronze figure inlaid with gold; bronze ibis; and bronze statuette of Min, Ptolemaic period.....	Gift of Mr. Theodore M. Davis.
	*Composite papyrus capital, painted sandstone, from portico of Nectanebo, Temple of Hibis, thirtieth dynasty; acanthus capital, limestone, from Christian Church erected in Temple of Hibis, eighth century; one hundred and ten votive bronze figures of Osiris, Harpocrates and other deities, bronze lamps and other objects, Ptolemaic period...	Excavations of the Metropolitan Museum Egyptian Expedition at Kharga Oasis.
	*One hundred and twenty-six examples in limestone and sandstone, of Early-Christian architectural ornament, consisting of capitals, sculptured voussoirs, friezes, cornices and moldings, principally from the Church of St. Jeremias at Sakkarā, fourth to seventh century; two slabs from stelæ of tenth dynasty tombs at Sakkarā; limestone block with Greek and Demotic graffiti; column with palm-leaf capital, red granite, from the Pyramid Temple of Sahura, at Abusir, fifth dynasty; six bronze statuettes, of Osiris, Isis, Sekhmet, Imhotep and Nefertum, Early-Ptolemaic period.....	Purchased from the Egyptian Government.

* Not yet placed on exhibition.

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CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Continued.)	* Thirty-eight examples in limestone and wood, of Early-Christian ornament, and inscribed and sculptured Christian stela; four late Romano-Egyptian pagan stela; alabaster offering-table of Queen Shepenapt (wife of Taharqa, twenty-fifth dynasty?); limestone stela of Osorkon I, twenty-second dynasty; four painted wooden statuettes and painter's palette, from Assiut, Middle Empire; two ornamental limestone mace-heads and six other stone mace-heads, twenty-seven examples of decorated pottery, sixteen stone vases, nine flint implements, fifteen slate palettes, and nine other objects, predynastic; fourteen stone vases, early-dynastic; nine vases in blue stone, in the form of cynocephali, trussed ducks, and fish, Middle Empire; blue-glazed figure of cynocephalus, twenty-sixth dynasty; head and upper part of royal statuette, in breccia, representing one of the Ptolemies.	Purchase.
	* Blue-glazed ushabti of Seti I, nineteenth dynasty.	Gift of Mr. Garrett C. Pier.
ANTIQUITIES—CLASSICAL (Floor I, Room 10)	Nine marbles, seven bronzes, one silver handle, twenty-one Greek vases, an Arretine bowl, a glass urn, three terra cotta figurines and a collection of one hundred and twenty-nine Tarentine terra cottas of varied character—Greek and Roman.	Purchase.
ARMS AND ARMOR	† Twelve complete suits of armor and various other accessories, Japanese, fourteenth to eighteenth century.	Gift of Dr. George M. Lefferts.
CERAMICS	† Mower's ring, American, eighteenth century.	Purchase.
CLOCKS, WATCHES, ETC. . . .	† Silver watch, double case, maker, Ralph Gout, London, about 1770.	Purchase.
FURNITURE AND WOODWORK. .	† Carved wood chimney-piece with pewter mountings, by Adam, English, early nineteenth century.	Purchase.
	† Paneled woodwork from a room of a Long Island Colonial House, American, eighteenth century.	Gift of Mrs. Robert W. deForest, Mr. John B. Dunn, Mr. William B. Codling, and Mr. Edwin N. Rowley.
LEATHERWORK	† Leather bookbinding, German, date 1720.	Purchase.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC.....	† Bronze plaquette, Madonna and Child Italian, fifteenth century	Purchase.
METALWORK.....	* Two silver bowls, Dutch, seventeenth century	Purchase.
	† Small Sentoku tray, Korean, eight- eenth century.....	Gift of Mr. and Mrs. Leonard Ames.
	† Silver basin, maker A. P., dated 1760; silver ewer, maker T. W., dated 1768; English.....	Gift of Mrs. Stephen D. Tucker, in memory of Stephen D. Tucker.
PAINTINGS.....	Mars and Venus, by Paul Veronese..	Purchase.
(Floor II, Room 29)		
REPRODUCTIONS.....	* Plaster copy of the David, by Ver- rocchio	Purchase.
SCULPTURE.....	† Bronze statuette, Virgin and Child, by Jacopo Sansovino, Venice, sixteenth century	Purchase.
	† Bronze statuette, figure of a Satyr, by Pietro Tacca, Italian, sixteenth cen- tury	Purchase.
	† Terra cotta relief, Christ with Angels, in the manner of L. Bernini, Italian, seventeenth century.....	Purchase.
	† Bronze group, Young Girl and Ga- zelle, by H. Bouchard; bronze stat- uette, Little Roman Dancer, by H. Bouchard, French.....	Purchase.
	* Bronze bust of Rutherford Stuyvesant, by Denys Puech.....	Gift of Mrs. Rutherford Stuy- vesant.
(Floor II, Room 12)	Bronze portrait bust of John La Farge, by Edith Woodman Burroughs....	Purchase.
	* Marble bust of William T. Blodgett, by J. Q. A. Ward.....	Gift of Mrs. J. Q. A. Ward.
TEXTILES.....	† Two gold and silver embroideries, By- zantine, thirteenth to fourteenth century	Purchase.
	† Gold and silk brocade, Persian, seven- teenth century.....	Purchase.
	† Five pieces of Venetian Point lace: chasuble, maniple, pall, stole, and chalice veil, Italian, seventeenth century	Purchase.
	† Cap crown, Point de France lace, French, about 1700.....	Gift of Miss Aimée D. Tucker.
	† Silk brocade, Japanese, seventeenth century	Purchase.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
	† Linen cutwork and needlepoint cover with insertions of filet lace and bobbin lace, Italian, seventeenth century; piece of Valenciennes bobbin lace, French, early nineteenth century; two embroideries on pineapple cloth, with Arabic inscription, Turkish, nineteenth century	Gift of Mrs. Emma B. Andrews.
	† Piece of drawnwork and piece of weaving, Italian, seventeenth century	Gift of Miss Julia Chester Wells.
(Floor II, Wing E)	Twenty-five pieces of blonde lace and an embroidered satin dress, Spanish, early nineteenth century	Gift of Mr. Robert W. deForest.

LIST OF LOANS

OCTOBER 20 TO NOVEMBER 20, 1910

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Floor II, Room 10)	Alabaster head of canopic jar of Queen Tihi	Lent by Mr. Theodore M. Davis.
ANTIQUITIES—GERMANIC	* Collection of four hundred and ten pieces, known as the Queckenberg Collection of Niederbreisig—Frankish	Lent by Mr. J. Pierpont Morgan.
CERAMICS (Floor II, Room 6)	Two jardinières, early Ming period; beaker, Ming period; pair of palace lanterns, Kien-lung period, Chinese	Lent by Mr. J. Pierpont Morgan.
(Floor II, Room 6)	Vase, Kang-he period; bottle, Chien-lung period	Lent by Mr. J. Pierpont Morgan.
(Floor II, Wing E)	Four tabourets and one vase, Rakka ware, twelfth century; three vases and one pitcher, Rakka ware, thirteenth century—Mesopotamian	Lent by Mr. Benjamin Thaw.
FURNITURE AND WOODWORK (Floor I, Wing F)	Painted wood panel, two chests and five gilded frames, Italian, sixteenth century	Lent by Mr. J. A. Holzer.
	* Mahogany side-chair, English, about 1775	Lent by Mr. William Gedney Beatty.
LACQUERS	* Screen, Chinese, Kang-hsi period	Lent by Mr. Benjamin Thaw.
PAINTINGS	* Group portrait, Artist's Wife and Children, by Samuel F. B. Morse	Lent by Mr. George K. Perry.
	* Portrait of a Young Girl, by William Oliver Stone	Lent by Miss Beatrix Cadwalader Jones.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 6).

CLASS	OBJECT	SOURCE
TEXTILES	* Two blue brocades, Italian, fifteenth century; velvet brocade, Persian, sixteenth century	Lent by Mr. Theodore M. Davis.
TEXTILES (Floor I, Wing F)	Large carpet representing three coats-of-arms, Spanish, fifteenth century.	Lent by Mr. C. F. Williams.
(Floor II, Wing E)	Piece of drawnwork, seventeenth century, and a lace fan, early nineteenth century, Italian; large piece of Brussels needlepoint lace and a piece of Mechlin lace, Belgian, nineteenth century	Lent by Mrs. Cadwalader Jones.
	* Not yet placed on exhibition.	



THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 1 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

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COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 20,000 volumes, chiefly on Art and Archaeology and over 29,000 photographs, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.

